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The

Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

In This Issue ---

THE COVER

Don Singer—member of course "AE-531-6A" in architecture at Gainesville—was the student designer from whose sketch this month's cover was developed. Interpretation of this design is strictly up to him who looks at it. Is this a galaxy of sputniks . . . a microphotograph of spring fever germs . . . a pattern of integrated raindrops . . . or a fanciful splatter of India ink? Whatever you see, better not tell your psychiatrist! These interpretations really mean something to him.

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ROGER W. SHERMAN, AIA
Editor-Publisher

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1960

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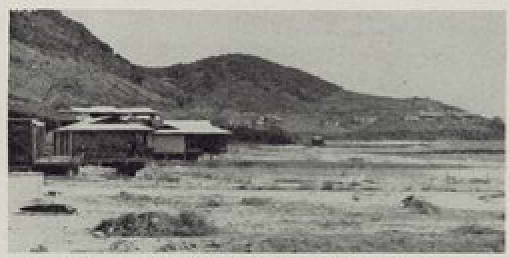
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Letters

Late Dispatches from The Gubernatorial Front

Editor, FA:

In the pressure of the statewide gubernatorial race, my headquarters failed to answer *The Florida Architect* questionnaire in time for publication. Therefore, I want to take this means of answering the vital questions contained in the questionnaire.

Mechanics Lien Law: Recognizing the need for a sound Mechanics Lien Law, I would favor appointment of an interim committee with representation from all segments and the public to study and propose a workable, sound lien law. I would lend my support to enactment of this law.

Regulatory Statute for Contractors: I feel the public should be protected from incompetent, unqualified contractors and builders. Again, I would favor an interim committee to make study and recommendations to guide my actions.

State Building Code: I will appoint a uniform code committee to study and develop a uniform State Building Code. This is sorely needed for our state and I would support adoption of same.

Regional Planning Authority: There can be no question on the desirability of statewide long-range planning in all fields of public service. I favor such authority and will support enactment of enabling legislation.

Educational Building at University of Florida: I have spoken many times of the need for modernization and expansion of the Uniersity of Florida; and certainly the College of Architecture and Fine Arts deserves immediate attention and will have my support.

I have a personal and working understanding of the problems of the construction industry, being a principal in a large mechanical engineering firm in Jacksonville. This is the first opportunity for a man close to the construction industry to become your governor. Your vote will be appreciated.

Sincerely yours,
Haydon Burns
Mayor, City of Jacksonville

Editor, FA:

First of all I want to apologize for the inadvertant oversight in failing to furnish you with an answer to the questions posed regarding the architects of Florida at an earlier date. However, due to a mix-up of sorts, the questions were previously answered by me, but never reached your hands—although a representative of your industry was to have personally delivered them to you.

Pursuant to your *Questionnaire*, I submit herewith the following answers:

One: Yes; and I shall act according to the recommendations of the committee.

Two: Yes.

Three: Yes.

Four: Yes. I would study their recommendations and act accordingly.

Five: I will support recommended apppropriation for this badly needed program.

I wish to thank you for the opportunity afforded me to answer your questions at this late date.

Fred O. Dickinson, Jr.
West Palm Beach

Incident Closed . . .

Editor, FA:

I have just seen a copy of *The Florida Architect* containing the letter from your secretary. For the sake of the record, I wish to assure you that the letter to the Tallahassee *Democrat* which caused him so much embarrassment was written by me. I am deeply sorry that the identity of name has confused the issue and that my views have been wrongly attributed to him.

Francis R. Walton
Florida State University

Sir:

This will acknowledge with appreciation your letter identifying yourself as the author of the letter to the Tallahassee Democrat *which was the subject of the editorial material contained on page 4 of* The Florida Architect *for April, 1960.*

I am sure you realize the character and the tone of this material was not in any way directed at the author of this letter. I—and, I am sure, the Secretary of the FAA—would be the first

(Continued on Page 6)


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Letters

(Continued from Page 4)

to sustain the right of any individual to express his opinion publicly on any question. Our collective concern was with the reaction to the expression of your opinion—which, in this coincidental case, reflected upon an officer of the FAA. I can applaud your courage in publicizing your individual convictions over your signature. But I could never condone the anonymous employment of a reprint to bring embarrassment and a bigoted censure to a professional colleague of the same name, as was the case in this instance.

EDITOR, FA

Small House Problem . . .

EDITOR, FA:

Harold Seckinger's letter, which you published under the caption "Service Opportunity" in the February issue (*page* 4), points up a problem which has never been met head-on by the profession. You remember of course, the Small Homes Service Bureau of the twenties!

As long as the profession remains aloof in tackling small house design, other groups will propagate millions of atrocities all over the country as they have been doing since I have been in this "game" of architecture (1921). I wonder what the public would think of the doctors if they refused to treat minor ailments—bruises, colds, etc.—just because that type of ailment did not offer a challenge to the doctors!

It really is about time the architects got down from their ivory towers and serve the public as they should in the field of small house design. There is no excuse for this state of affairs in our profession!

P. M. TORRACA
University of Florida

NAPC Steps Up Drive for Separate Contract System

For a number of years the National Association of Plumbing Contractors has been talking up the idea of separate contracts—not only for public, but also for private construction. Newest effort in the Association's campaign is a 20-page booklet, designed, according to its introduction, ". . . *to furnish precise data to those seeking information about the separate mechanical contract method and how its use will benefit the owner, architect, engineer, taxpayer and other contractors.*" A notation on the back cover says the booklet is "Published as a service to the public by the Technical Department, NAPC."

But the booklet reads as though an extremely able P/R writer had been tapped to present the separate contract picture as pretty much of a cureall for most of building's ills. To be sure, many statements it contains would elicit agreement from architects. These refer to such things as the current deplorable "bid-shopping" practices and the self evident fact—emphasized in various ways throughout the booklet—that good work at a fair price turns out better than poor work at a too-low price.

Cited also are figures of a number of fair-sized jobs showing purported savings on bids solicited on separate contracts over low bids on a single contract basis. And of course there are testimonials from those who have come to prefer the separate contract system.

Where the booklet fails — and it takes a rather careful, analytical reading to discover this—is in not showing the other side of the coin. Any experienced building professional will admit that under certain circumstances and with certain types of buildings the separate contract system can show advantages. But by and large the majority of professionals — and experienced building owners as well — prefer the general contract. Their quarrel with it, if any, is not with its organization. It is with bidding practices which sometimes put price before performance, thus stripping the job of any guarantee except mediocre, if not shoddy, quality.

(Continued on Page 8)





NAPC Drive . . .

(Continued from Page 6)

What the separate contract advocates do not, apparently, take into consideration is the necessity for coordination, both in the office and in the field. Someone has to call the signals on every job. Trades must be scheduled; schedules must be meshed. And the whole job must be serviced with heat, light, water, safety—and often security—measures. Somebody has to supply the material hoists and the personnel to run them. Someone has to check off time and material charges against partial payment certificates. And someone has to keep constantly alive to the possibility of one maverick trade running its own show in its own way with no regard for the efficient progress of the job as a whole.

Who does all these things when a job is awarded under the separate contract system? Sometimes the owner, of course. Sometimes the owner delegates this to the architect — in which case he is glad to pay for the extra administrative services involved. But mostly it is the general contractor; and the degree to which he does all these things well, smartly and economically is the measure of his ultimate business success.

Both the Institute and the FAA have carefully considered the pros and cons of separate versus single contract systems. Both bodies have overwhelmingly endorsed the latter in general preference to the former—while still recognizing the virtue of some contract division when circumstances justify. Asked to comment about the general argument set forth in the NAPC booklet, CLINTON GAMBLE, AIA, Florida District AIA Director and senior member of the Ft. Lauderdale firm of GAMBLE, POWNALL AND GILROY, had this to say:

"*The problem of the single contract vs. separate contracts boils down to whether a general contractor is really necessary. Since I think he is, then I can't see why any particular subcontractor should be given a separate contract. This is even more the case when we consider the mechanical contracts which require even more coordination than most other subs.*

"*In Ohio, the separate contract method has become traditional mainly because the mechanical subcontractors managed, through political maneuvers, to get state work to allow separate bids and contracts.*

"*Since as architects we have the owner's interests paramount and since we have never seen any advantage develop for the owner in separate contracts, we have always argued against them—and successfully so to date. In only one project recently have we had separate contracts; and we spent a great deal of time listening to the general and the mechanical contractors arguing over who was supposed to do what, and who paid for it and finally who was responsible for the troubles that occurred. We were not only referees, but discovered we had to defend ourselves as the third man in the ring .*

> **BETTER GET READY . . .**
>
> **In past years legislation has been attempted to require all public projects to be constructed under the separate contract system. These attempts have been made — as in Ohio — by groups seeking a special legislative privilege. They have invariably been opposed by the FAA and the AGC in line with the traditional operating policies of these two groups. In all probability another attempt to ram through a separate contract law will be made during the 1961 session, particularly since the issuance of the NAPC booklet supporting the system.**

"*Finally, if the argument is valid that it saves the owner money because the general is not being paid a percentage on the mechanical subcontracts, then why use a general at all—and why not save his fee? The fee paid to a general is, for the most part, because of his efforts in coordinating the subcontractors; and he doesn't charge for coordinating separate contracts. This is absurd, of course, since the good general contractor is going to charge the actual fee, dollar-wise, on a project that he knows will pay his costs and return him a profit.*

"*Does this explain why we think the FAA and AIA and AGC all agree there should be only one prime contractor?*"

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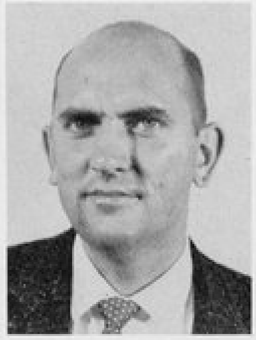
The Outside Point of View . . .

An Engineer Speaks

Author of this second guest editorial is a professional engineer registered in Florida and resident manager for a large consulting firm currently engaged in airport and highway activities.

By GEORGE L. SMITH

Howard, Needles, Tammen & Bergendoff



The prospect of preparing an article for this magazine to bring the engineer's point of view on divisions of responsibility between the engineering and architectural professions presents a most interesting challenge. The interest in the challenge is heightened by recent editorials in *The Florida Architect* written by the President of the Florida Association of Architects, John Stetson, AIA., discussing some examples of architectural design by engineering firms and some of the dire consequences that may result from the continuation of this practice.

It would be easy enough to compose this piece as a rebuttal by simply reciting cases of architectural design of typically engineering facilities. But this could only lead to a re-rebuttal of some sort from the architectural profession, heaping coals on what, in my estimation, is an uncalled-for fire.

The problem here is deeper than a mere conflict of interest between the two very closely related professions, architecture and engineering. We should accept the fact that the professions are probably more closely related than most of us care to admit. Although many distinct lines of demarcation are evident, pursuing these generally well-defined and well-separated fields of definition through to an analysis of detail will eventually reveal less clearly defined areas of responsibility.

For example, a building is clearly an architectural project; and a parking field is, without question, within engineering limits of responsibility. Now let us propose *a parking structure*. In some respects this is a building, but upon closer analysis, it resolves itself into a large bridge. Substantial arguments can be advanced by either profession, claiming this type of facility as being solely within its province. Suffice to say that as long as separate engineering and architectural firms are maintained, there will, with good cause, arise on occasion the conflict of interest argument—each case best to be settled on its own merits and in its own time.

It is my own feeling that nothing is to be gained by claim and counterclaim between professions, but that a better course would be to try to find an area of common interest whereby the two allied professions may attack a common enemy in hopes of at least creating an atmosphere of understanding and cooperation. This concept is sorely needed, as a continued overemphasis on the differences of opinion can only lead to a general degrading of professions in the eyes of the public. There are no winners in war — only losers.

In order to arrive at some areas of common interest, let us briefly analyze the Florida construction scene. In this locality, without doubt, the architect is dominant. This area is noted particularly for its beautiful and modern homes, hotels and buildings, a situation which arises naturally as the outcome of the mushrooming growth of communities throughout the state. Only recently has the area recognized the need for high-type roads and expressways and expressway planning, which development will, in the coming years, tend to accentuate the engineering profession on the local scene.

At present, the Florida engineer is commonly what is known as a "shop engineer" whose primary function is to operate in a subservient position to the architect, designing the electrical, mechanical and structural components of the architect's featured work. The advent of projects such as the Florida Turnpike, the Interstate System, countywide sewer, water and drainage systems, large jet airports and industrial complexes—such as the proposed Arvida—City of Parks in Broward County—will focus greater attention on the engineering firms planning these facilities. These firms will be concerned with the purely engineering projects of considerable scope which, we can all agree, are works which do not normally fall within the interest conflict area.

We will not discuss the so-called architect-engineer who in reality is either an architect with an engineer in his employ or vice versa and who, by reason of his status, is allowed to practice either profession with legal impunity. There are, of course, several other branches of both engineering and architecture, but we should now be able to proceed to a discussion of the basic facts which contribute to conflict of interest.

The conflict actually stems from only one source. That source, which is the cause of the majority of man's woes, is money. If all the engineering and architectural firms were up to their ears in work and prospering, we might witness an office from either side of the fence turning down a client's offer on the basis that it is not within its normal line of work.

To amplify this point, let us assume another thought: Who are the transgressors? Generally speaking, these are the financially poorer members of either profession, low on work at the moment and willing to take on any kind of a job to try to hang together for another few months. This attitude often leads to a secondary evil—that of fee-cutting—which eventually leads to tighter financial conditions for those firms and greater temptation to cross the proprietary boundary lines. It is obvious that the larger offices, either architectural or engineering, are very apt to have the better record with respect to all of these sins.

Who, then, is to blame; and how do we correct it? Why is man what he is; and who among us can change him? The economists teach us that the present-day leaders of business are, commonly, refined throwbacks to the

(Continued on Page 40)

Here It Is . . . !

A Shocking Exposure of Professional Secrets in a Candid Commentary by FRANK E. WATSON, AIA

Clience Is A Science



Sometime back I rambled at length about the boys in the back room and the various and sundry characters who occupy — and sometimes labor in — what is affectionately referred to in the trade as the "Shop." I use the descriptive word "characters" for the simple reason that they are — and also because, as one of these characters once remarked, "If I had a little more money I would be an eccentric. As it is I am just a nut."

Well, this time let's try the front door. Let's go around and enter an Architect's office early some Mond . . . No, let's give it a fair shake and make it a Tuesday — this is going to be confusing enough without trying to explain a Monday. You know how Monday is. For one thing the front door wouldn't even be open that early; and most of the conversation would be gutteral grunts devoted mainly to golf-griping, garden-grousing, girl-gags and for, guys with the gig, gaff-guff.

So let's make it a Tuesday. . . .

Now what makes an Archtitect's office-go-round, keeps it literally spinning? It's CLIENCE.

CLIENCE is the ability to cope with all the impossible demands made upon you. I don't say successfully cope — that doesn't seem to be important as long as you cope.

CLIENCE encompasses everything relating to the Owner-Architect relationship. Not just the persons themselves, but their personalities, their idiosyncrasies, tactics, general outlook, innate qualities of persuasion, or delusion, integrity, intuitive reasoning, etcetera.

In other words brother, it's war!

It begins with the initial contact — and this can be pleasant or painful depending on whether the owner is a beautiful woman or a corporation — and continues until the issuance of a certificate of occupancy. There are many setbacks, lapses into coma. All is not progress. Sometimes we scale the heights, look down at the rubble. Sometimes we scale the fees, look out for the trouble.

CLIENCE is a Science and we should approach it as such.

The derivation is obscure — possibly an abortion of that much maligned term *client* which in the classic definition meant a citizen who placed himself under the influence of a man of distinction. A man of distinction and under the influence in the same sentence! I wonder if Calvert knows about this—or the I.A.A. for that matter. (Institute of Architects Anonymous).

Oh, for a classic revival! Today the client — or as we affectionately prefer, "the opposing team" — is that modest, retiring, punctual, lovable, affable, unobstrusive, money-wise, ..., ... personage who, for some obscure reason, comes to you to discuss (and I use the word loosely) a project about which he knows absolutely everything.

At the risk of keeping you interested, I would like to explain the rules under which the game of *Clience* is

(Continued on Page 14)

Clience Is A Science...

(Continued from Page 13)

carried out — or in . . . on? — from the Architect's chair, that is.

1...*There should be mutual trust*. By this I mean that the Client should trust you — for if he trusts you then you don't have to worry about him.

2...*Do not go to the Client's office*. Retain the initiative at all cost. Maneuver him into coming to you — play on your own home grounds.

3...*Promise him something*. This is better than nothing — it is ever superior to everything.

4...*Keep the conversation general* — golf, family, boating, your fee — interesting things like that. Never talk about the project.

5...*Beware of the Dangle*. The Dangle — a favorite device of some clients — is the promise of a large project with a juicy fee attached to be carried out at some future date. But now would you do this God-awful, messy non-profit alteration?

6...*Get the contract signed early*. This is very important strategically.

CLIENCE takes many courses and its direction — and/or duration (sometimes you don't even finish the first interview) — varies considerably. I know of one game of *Clience* that has been going on for thirteen years. Every time there is a payment due the Architect, there is also a Dangle attached which requires more work which requires more fee which takes . . . oh well! This is what I meant by the office-go-round. The protagonist's fee-work is a pleasure to watch.

The atmosphere in which this Science of Clience evolves has a direct relationship to the terms of that insidious document, the Contract. The form of the contract varies considerably; for example, we have the Long Form of Contract, the favorite *modus operandi* of the Large Office (10 principals — 10 draftsmen). It is a five-page document prepared by the respective lawyers and repeating numerous clauses covered in the General Conditions, but in different language. Clience carried on in this atmosphere is an exhilirating experience.

Then there is the Short Form — that boon to the lazy Architect, a snare for the Small Office (1 principal — 1 draftsman). This is usually written in some pub in the cover of a book of matches or on the back of a business card.

If you get earnest money on this one, then the leprechauns are with you and you have really latched on to a suck . . . a successful operation.

Another winner, the Flat Sum of Money — favorite working arrangement of the Sweat Shop (no principal — or is it principle — and a varying number of draftsmen depending on the size of the check). The progeny from this union is better unmentioned in a slick article of this nature.

And finally, the Cost Plus a Fixed Fee. This one is the natural habitat of the Snob Shop (1 principal and 20 associates). Under this contractural relationship, the Owner pays all costs, direct and indirect, plus an amount sufficient for the Architect to get out of town until the

trouble is over. Cowardly you say? Nobody lives longer than the cowardly Architect; and he has usually been to Europe, Japan, and even Russia.

As you can see for yourself, the game of *Clience*, with all its facets, can never be dull. So sharpen up your wits and let us eavesdrop while a number of Architects of our acquaintance show their prowess in this fascinating Science of Clience.

SCENE — *Client's Home.*

CLIENT: This building doesn't send me. I wonder how it would look up-side down.

ARCHITECT: I don't rightly know but why don't you stand on your head.

This proved amusing and entertaining, for the client happened to be a woman. This would not be a very good retort if the client were a man because of the mess; cluttering up the carpet with cigars, pencils, combs, tranquilizers, credit cards, baby pictures, etc. etc.

SCENE — A *Sanitarium (quiet-subdued light).*

CLIENT: I want to do things right. What I want is a healthy building.

This was his only request — and the architect, being proficient in the Science of Clience, obliged with one of his best efforts. The building was restful; its temperature was normal; it was not overweight and it had a very good color. A real robust project.

SCENE — *Client's Office (huge kidney-shaped desk, six phones, intercom).*

CLIENT: Why have I been shown only one solution to this problem?

ARCHITECT: Many sketches were made, but this is the best. We have already evaluated them and discarded the others.

CLIENT: I would have liked to have seen them all.

ARCHITECT: It would have only been confusing. We have chosen for you and because of our training we are right 95 percent of the time.

CLIENT: I am right 100 percent of the time. I am paying your fee.

Now this is unscientific Clience. *As you can imagine, carrying on from this point is very hazardous, fraught with prat-falls which have had very little value since vaudeville.*

Speaking of vaudeville — how would this go on the Ed Sullivan Show:

1st Arch: Who *was that client I saw you with the other night?*

2nd Arch: That was not client; that was my wife.

1st Arch: I didn't know you were married.

2nd Arch: I wasn't. But my contract called for a tie-in agreement, taking my fee out in trade or a piece of the business. So that was not a client; that was my wife.

Oh well! back to Clience.

SCENE: *Downtown Hotel Room.*

CLIENT: You have come the closest to what I want. I had another architect who prepared 32 different solutions for this building and I took them one by one and dropped them into the waste basket.

ARCHITECT: *(dazed)* But — but . . .

CLIENT: You have come the closest — I made up my mind about this building the other day while sitting in the W. C. having a snack. I get all my good ideas while sitting in the White Castle. I'm sorry but I just can't use you.

ARCHITECT: *(dazed)* Why-uh!

CLIENT: You see, I have partners. You have come the closest, but — I don't want my partners to think that this is easy. I don't need a complete set of drawings. I want the construction operation to be difficult. To my partners I will be indispensible — and I won't have to put up any money. And if I can keep it confused enough, I will end up owning the building.

Advice: Don't ever come the closest — you won't even come close.

SCENE — *Architect's Office.*

CLIENT: What can I build for a million dollars?

So we designed him a beautiful modern, functional, ceramic-covered, reinforced-epoxy, fall-out proof vault, ten ft. by ten ft. by twelve ft. It made a magnificient pile — the million dollars, that is — until it was all carted away, including the client, by the men in the white coats.

SCENE — *The Architect's Private Office — huge executive desk, upholstered chairs, a framed example of the Architect's Best Work strategically placed on the wall facing the Client. The Architect speaks confidentially . . .*

ARCHITECT: We have taken all the restrictions and included them in the design so that from the rear they won't interfere. This gives a gleaming facade in the overlook which takes full advantage of the property and when properly landscaped will save you money.

Notice how subtly the rules outlined previously have been followed — mutual trust; the Architect's office; he has the first word; promise him something; conversation general; etcetera.

This is *Clience* at its finest. Smooth. The Client is happy. He hasn't learned a thing; and the Architect has sold the job, at the same time retaining maneuverability so that the indescribable confusion that results in the drafting room and subsequently in the field can be explained from a number of viewpoints.

But this completely detached approach is not arrived at overnight. It takes patient years of observation — trial and error, countless interviews, attending many Rotary luncheons, hours of looking at old Robert Benchley film shorts, reading the Congressional Record — before *Clience as a Science* can be as masterful, as professional, as satisfying, as rewarding as this.

But if you are impatient — not willing to undertake the rigors of basic training — if you are dedicated or even stupid, don't be discouraged. All is not lost. There are other courses open to you.

Maybe you can get the client on your side — make him a member of the team. This is sneaky and frowned upon by the purists and should only be used as a last resort.

For the inept, the clumsy, a last piece of advice: There is nothing so welcome as a dead-beat client. And if you can keep him that way — that is, worn out and tired — you may still be the victor.

And pray to God and be thankful that the owner hasn't discovered that *Clience is a Science.*

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Architects International Bureau of Building Products, West Wing Dupont Plaza Center "where Biscayne Boulevard meets Biscayne Bay", Miami 32, Fla.

Guard Against Storm-Tide Dangers

By PER BRUUN, Dr. Tech. Sc.,
Head, Coastal Engineering Laboratory,
University of Florida

Severe hurricanes have by-passed Florida for so many years that many have a false sense of security relative to their dangers. As a perennial possibility the worst hurricane damage can come from the tidal flooding of coastal areas. Here an expert discusses the possibility as a warning of danger that may lie ahead. . . .

On Page 28 of the February issue of *The Florida Architect*, Mr. Roger W. Sherman presents a very interesting article on some housing developments in Florida which may cause considerable difficulties in the not too distant future. These developments are located inland, or at least some miles from the seashore. Moving closer to the ocean, the picture may look darker than that presented by Mr. Sherman because other dangers are added to those already created by otherwise careless developments, namely the shore erosion and flood-tide problems. The latter is the most serious because — unlike the erosion problem — it is only visible to the trained eye. The remarks below are, therefore, concentrated on the "hidden" and "sneaky" problem of the danger of floods.

At the annual meeting of the American Shore and Beach Preservation Association at Sarasota, April, 1959, Mr. Lawrence A. Farrer, U. S. Corps of Engineers, Jacksonville District, expressed a well-reasoned opinion on this problem: "*Unless engineers and public officials take steps to prevent developments which could be destroyed by hurricane tides, and provide protective measures, Florida's bright future may be marred by a number of disasters.*"

The situation in regard to flooding is very critical at many coastal areas in Florida where developments, incredible as it may sound, have been made at three to five ft. above mean sea level; and where storm tides of 10 ft. or more can be expected. Flooding on the open shore creates not only the problems caused by the rise of water masses above the ground level, but much more, those problems caused by the destructive effects of moving water masses in wind and tidal waves.

Areas on the Atlantic as well as on the Gulf Coast of Florida, may be wiped out entirely or suffer heavy damage as the result of any unfortunate combination of abnormal tides and wind. Damage to property may easily be extended to loss of life. The experience from the 1957 Texas hurricane shows that human beings are apt to ignore all advance warnings. The reason for this attitude, which may be experienced in Florida also — as expressed by Mr. Gordon Dunn, Chief, U. S. Weather Bureau, Miami — may be sought in the following circumstances:

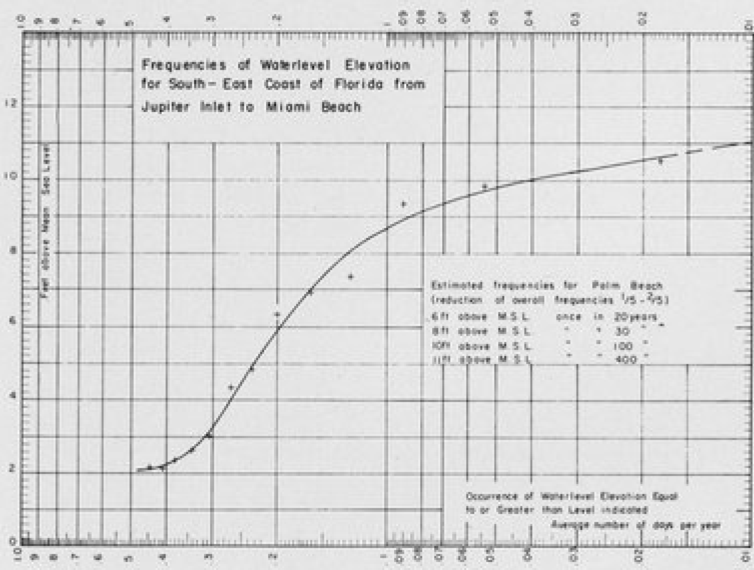
(a) Some people moving into the coastal areas have had no experience with hurricanes and storms.

(2) Other people have weathered hurricanes and storms of only slight or moderate intensity and, never having experienced really severe storm conditions, have been given a false sense of security.

(3) Within the last 50 years only certain areas have experienced heavy surges and tides as much as 20 ft. above normal tide; but there seems to be no reason why other areas should not experience similar tides.

Protection against flooding can only be obtained by having the coastal developments at a certain height above storm tide. This height is a function of the location of the seashore and

(Continued on Page 41)



This chart, based on actual observation studies, indicates that abnormally high tides occur more often than most people realize. Such tides, when driven by hurricane velocity winds, could cause great damage unless preventive measures are taken when planning coastal developments.

Message from The President...

We've Had The Chicken - Now Let's Try The Egg

By JOHN STETSON, AIA

President

Florida Association of Architects

The president of any organization, from time to time, finds himself in strange situations. Today he is amused at some minor development — one harmless to the future of his group. Tomorrow he may find a serious problem developing with little time and little help available to avert a disaster. During the year your president may make a speech to a garden club today—a pleasant task—and tomorrow listen to the complaints of a member against another member or against another professional. It isn't a dull existence.

There is the matter of professional ethics, inside and outside of the profession. No matter how clearly defined, there are those who will forever fail to comprehend the necessity for the rules governing this part of our practice. We are not alone in this problem; every profession in our country is continually fighting the "weak sister" who must use any and all methods to scratch out a living.

Honesty and a unity of purpose supposedly begin at home in our formulative years. Later, we are exposed to various forms of lower and higher education, and when the "entree" seems sufficiently done, we are served to the world too often bearing the aroma of improper seasoning. A truly ethical person may find himself somewhat like the starving man who, being a considerate person, waited a little too long for his share of the scraps of food left to himself and the survivors of his party. Should the professions toughen those who inherently understand the meaning of ethics against the onslaught of the uninitiated; or should a training toward a deep-seated understanding of the word be instilled in the individual commencing in grammar school?

It seems impossible to comprehend, but recently an architect called another architect's office seeking a set of plans the latter architect had prepared for one of his clients. The first man explained that he had a client who particularly liked the house in question and wished to copy part of it. By obtaining a set of plans this architect could save much time by not having to go out and measure up the house in question. Perhaps the second man should feel flattered that something he designed had such universal appeal!

Or, there is the architect who obtained a set of plans from another man's job and proceeded to trace them in their entirety, changing only the roof line, carefully copying each note and dimension, even the wrong ones. He just couldn't understand why the original author of the plans should be incensed at such a thing!

Then there is the pre-World War II member of the A.I.A. who called to see when the Institute planned to reorganize and return to its former status. According to him, "back in the good old days it meant something to be a member; and the sooner they throw out these johnny-come-latelys and start over, the better he'd like it."

Recently we heard that a college professor had indirectly accused the State Board of being dishonest because one of his idols had been forced to take the examination twice before he passed (no, he wasn't a professor of architecture). Wonder if this gentleman has any idea of how rugged this test is — or realizes that some of the State's leading practitioners admit to going before the Board more than twice before passing?

These occurences, and more too many to mention, point up the fact that it is time the profession set up a well planned program of inner professional and public relations. Too, it is time we broadened our memebrship to enable us to truly represent our profession. It is time we made types of membership something to strive for. And most important, it is time to take a long look at our accomplishments to date, determining just what should be done to assist every member, whether very new or time honored.

If the energies and valuable time spent each year on organization charts, duties of committees (some of which don't function anyway), and attempting to clarify outdated mishmash were given over to an active effort toward unification of the entire profession, it would be a different professional world. We sorely need an organization capable of interesting every practicing architect in joining and working toward better things for all — yet with a dues structure low enough to eliminate no one. Our present College of Fellows within the A.I.A. should not be disturbed, certainly—if anything, the qualifications for membership should be raised. Somewhere between the common herd and the never-never land there should be a branch of the organization for those members of the profession who, by their standards of practice, have shown their ability to be classified above and apart. The incentive to do better in all phases of professional life should always be present.

Those who serve you on your F.A.A. Board and as your Chapter officers are acutely aware of the need for a direct channel of approach to the little man. He isn't actually small in stature or ability; really he is more the forgotten man, passed over by the complexities of organization. This isn't peculiar to our profession or to our organization; it could very well be taken in full contex from any half dozen other organizations your president has been in contact with these last several years.

We have tried the chicken first; maybe it is time we tried the egg. The egg in this case represent a membership of all practicing professionals, united in the concept that this profession of architecture is worth more than a half-hearted effort at betterment, unification and public appeal.

Challenge to Statesmanship



Florida Education is Facing a Crisis...

Legislators Can Avert It—If They Will

The College of Architecture and Fine Arts, established in 1925, is now organized with five departments: Architecture, Building Construction, Community Planning, Art and Music. Of the 1,770 students enrolled in these departments in the Fall Semester, 1959, nearly 85 percent were residents of Florida. As students in one of the South's finest Universities, each is entitled to an educational environment and facilities at least equal to those of other Colleges at the University of Florida.

But the fact is that since 1949 succeeding classes have struggled with what architectural and fine arts students face today — physical conditions that are shamefully inadequate by even the most niggardly of collegiate standards.

With students in this college rests the growth of Florida's culture and the progressive, sound development of her communities. They are the architects, the builders, the artists, the musicians of tomorrow.

Today, however, the careers of many potential leaders in our state's cultural development face curtailment.

Present facilities are now so crowded that last fall 12 qualified students had to be refused admission to Upper Division Building Construction courses. This fall about one-third of those qualified for Upper Division Work in Architecture will not be admitted because necessary space and staff are not available — though construction, now our largest industry, will need them.

What is even worse, the Department of Architecture is now in serious danger of losing its accredited standing because of its sub-standard facilities. The National Architectural Accrediting Board stated in its 1958 inspection report that only the prospect of improvement as a result of the 1957 legislative appropriation of $1.5-million prevented withdrawal of accreditation. But the money was not released and the 1959 Legislature did not reappropriate the needed funds. Continuation of accreditation by the Board is thus doubtful.

This combination of inadequacy and inaction has created a crisis in Florida's system of higher education. Loss of professional standing by the College of Architecture and Fine Arts will considerably lessen the stature of the University of Florida as a completely rounded institution of higher learning.

Legislators have the power to avert this crisis in 1961. If an adequate appropriation is approved and funds made available for immediate use, new College facilities can be provided in two years.

THE ILLUSTRATION ABOVE

● **This is the architects' drawing of the Gallery-Lecture Hall unit of the building program now planned to maintain the present professional status of the University and to ease the existing grave emergency in the College of Architecture and Fine Arts . . . It can be completed for use in 1962 if funds for it are appropriated in the 1961 Legislature.**

The Colleg



Building "E" houses the College administative offices, Department of Architecture and the Library.



Typical drafting room scene, Building "E". Architectural education is hindered by shameful plant conditions.

ABOUT THE COLLEGE . . . Primary function is to provide undergraduate instruction for these professional fields:

The Building Arts: Architecture, Interior Design, Landscape Architecture, Building Construction.

The Fine Arts: Painting, Sculpture, Printmaking, Crafts, Advertising Design, History of Art, Art Education, Music Education.

The College also offers graduate curricula in Architecture, Community Planning, Building Construction, and Art. It administers the University Center of the Arts.

Through its five Departments the College offers the *only* curricula available in Florida leading to professional degrees in: Architecture, Interior Design, Landscape Architecture, Community Planning, Building Construction, Painting, Sculpture, Printmaking, History of Art, Crafts, and Advertising Design.

ITS PRESENT STATUS . . . Since its start in 1925, the College has grown—particularly since 1946—until it now . . .

a) . . . Is third largest in enrollment of architectural students — exceeded only by University of Illinois, University of California and Pratt Institute (Brooklyn, N. Y.). It enrolls 31.4 percent of all students in architectural schools serving the Southeast.

b) . . . Has what is believed to be the largest enrollment in the nation of students in Building Construction.

c) . . . Ranks as the largest in the Southeast relative to enrollment in the Department of Art.

Photos by Van Deren Coke



Scultpure class, Art Department, in Building "X" — same crowded space, bad lighting, poor ventilation.



Department of Building Construction is in Building "K"—a temporary, wartime shack, but utilized since 1946.

Now Lives in A Campus Slum

For Ten Years . . . "crowded, unsafe, depressing, unsanitary . . ."

d) . . . Accounts for five percent of all undergraduate instruction in the entire University.

e) . . . Is a prime source of trained personnel for industry and professional organizations throughout Florida and Southeast. Demand for its graduates constantly exceeds the supply.

EXISTING FACILITIES . . . Since 1949 all College operations have been conducted in temporary wooden buildings, most constructed for war-time use. They are scattered across the campus. They are in poor repair. They are unsightly. They are inadequate as instructional spaces by any standard. They are truly hazardous.

Here are only a few examples of their inadequacy:

a) . . . *Lack of space is paramount.* In drafting rooms only 41 sq.ft. per student is available; but authorities set 50 as an absolute minimum with 60 as desirable. The College library now requires 8,760 sq.ft. of space; but only 1,931 are available — with stacks made to hold 9,000 volumes now stuffed with 15,000 and staff work space practically non-existant.

b) . . . *Instructional efficiency is lessened.* Studios are too small for efficient class size. They must be used by more than one section, thus preventing fully effective use by any section. Use of instructional spaces by different types of classes requires constant shifting of equipment and supplies, wastes time, generates confusion, lessens effectiveness of effort by student and instructor alike.

c) . . . *Lack of facilities curtails activities.* No display areas or equipment exist for adequate showing of fine art works. Displays of building material samples and assemblies cannot be effectively developed. Space for heliodon equipment has had to be converted to book storage.

d) . . . *Every element is sub-standard.* All seven buildings are in such disrepair that even maintenance of roofs, walls and flooring is excessively difficult and costly. Deterioration has been hastened by constant and over-crowded use. Heating, ventilating, lighting are all far below minimum desirable levels. Even much instructional equipment — as desks, shelving, tables — has been improvised on a make-do or do-without basis.

HAZARD AS WELL AS HINDRANCE . . . The character of all the College buildings makes them dangerous to personnel as well as property. Possibilities of structural failures are always present as a result of age.

Loss by fire is a constant, and potentially expensive, danger. If the Library were destroyed, for example, a large part of its 15,000 books could not be replaced. In addition, nearly 30,000 slides of art and architecture and drafting and musical equipment representing investments of nearly $250,000 could be lost.

This, in brief outline, suggests the campus slum in which the College of Architecture and Fine Arts has worked for the past ten years. Its continued existence is now a living disgrace.



Typical faculty "office" in Building "K". Space per teacher averages only 87 sq. ft., with 120-150 necessary.



Dilapidated space in Building "E" is College's only lecture room — used by all departments 40 hrs. per week.

The New Building . . . First Vital S

Pictured here is the first phase of what ultimately will become a completely-developed College, fully adequate to perform its specialized function as a major unit of a great University.

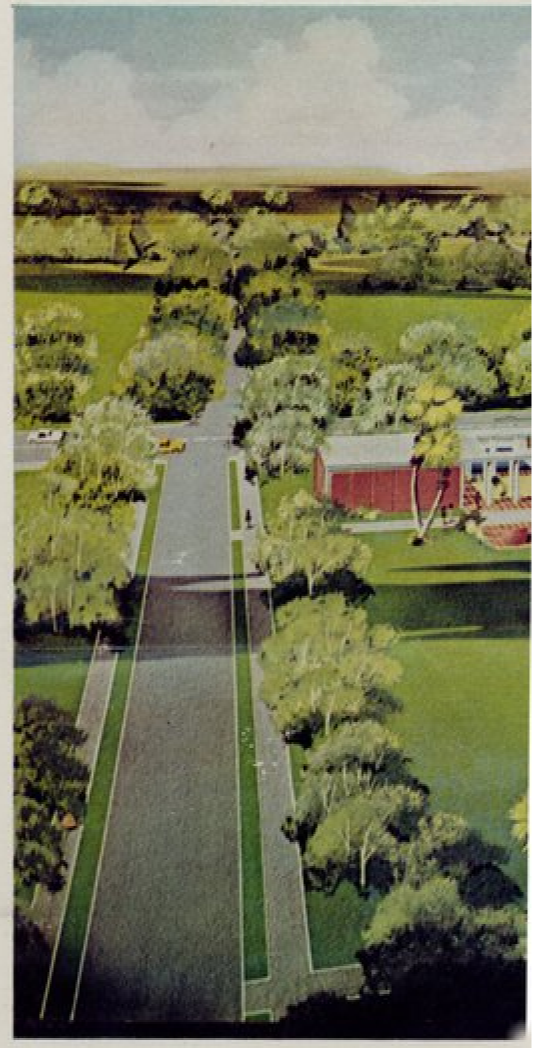
These first building units have been accorded top billing on the University's current priority list, according to Dr. Wayne Reitz, president. Immediate availability of necessary funds through appropriation by the 1961 Legislature would make possible their completion for use by the opening of the Fall Semester, 1962.

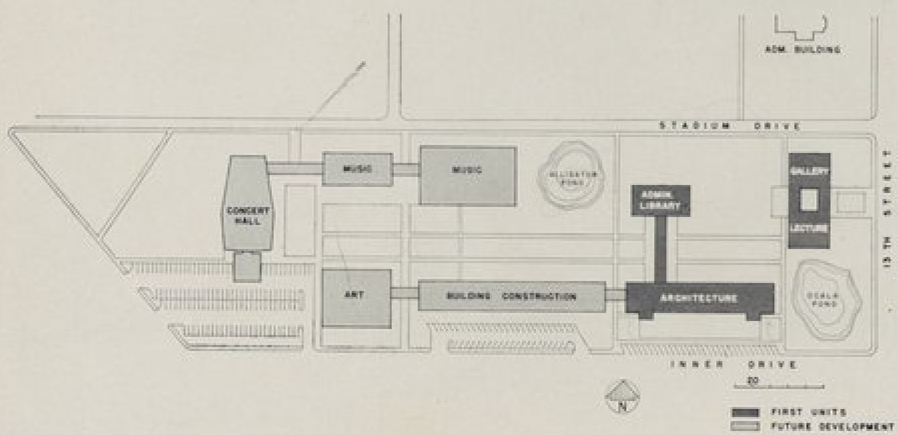
This construction will tremendously aid in solving, but not completely eliminate, the overbearing burden of inadequacy the College now suffers. These new units will produce 55,000 sq.ft. of net usable area. College operations require 91,613 sq.ft. So a considerable part of its program will still have to be conducted in present temporary quarters.

However, completion of the new buildings will permit admission of qualified students, provide facilities for essential College activities now entirely lacking, relieve much of the present intolerable over-crowding and confusion, and bring all departments, except Music, into closer contact.

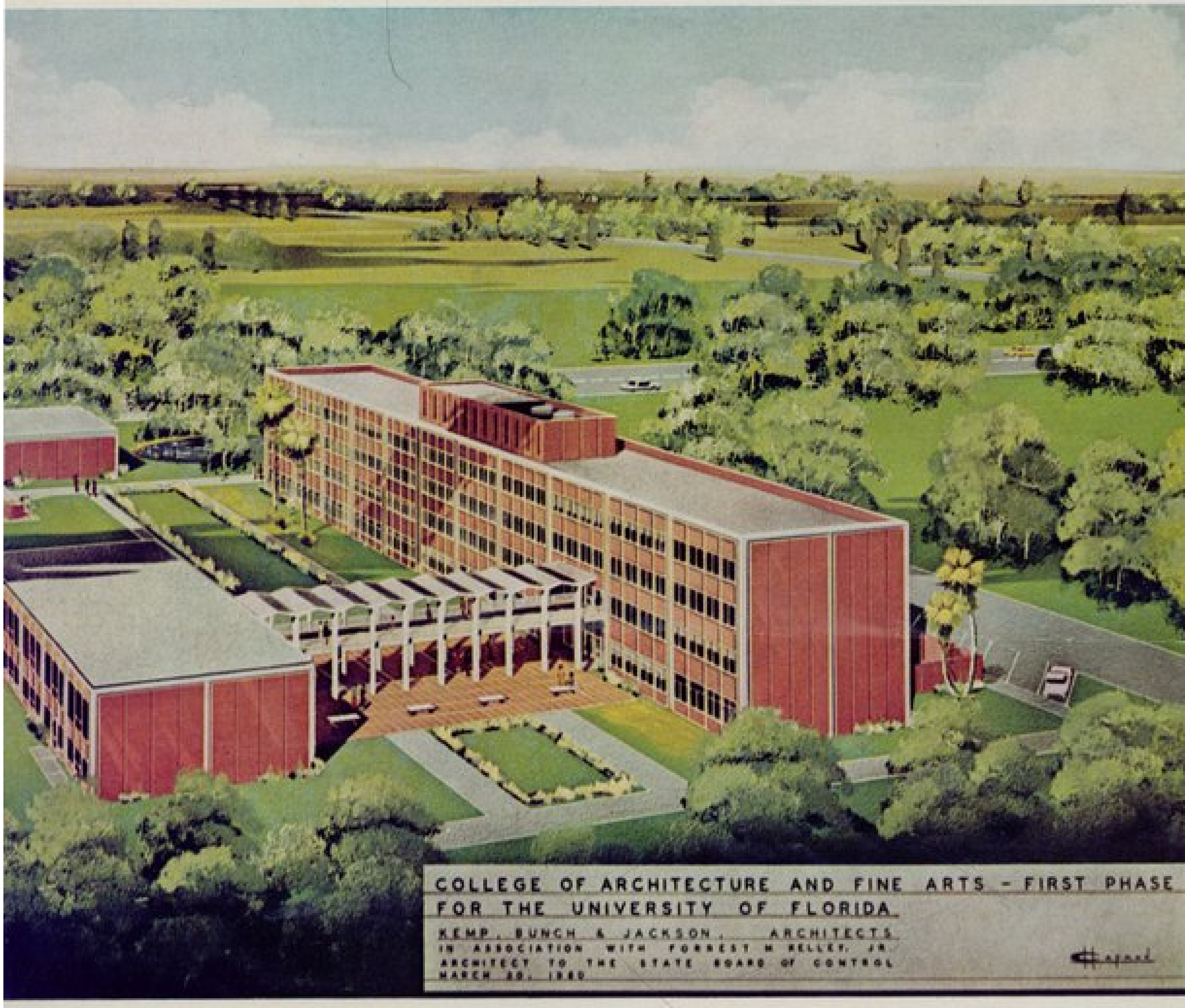
Compared to the advantages which these new buildings will bring to the University and to the people of Florida served by it, expenditures involved are minor. As projected, these units will cost an aggregate of $1,764,400 — including all professional fees and contingencies. This cost is based on provision of a gross area of 86,740 sq. ft. at a unit cost of $17 per sq.ft. — a figure which will permit air conditioning of all space and thus make possible a three-semester operation which it is anticipated may be necessary in the future.

This three-building first phase of a long-range building program has been planned relative to probable 'evelopment of th 'ite assignc to the 'ege. The clo rox-imity of 'ollege to . e cen.r of the campus will encourage a.. students to make full use of its gallery facilities — and ultimately, the concert hall which hopefully will become a future unit of the Music Department.





Toward A Long - Range Program



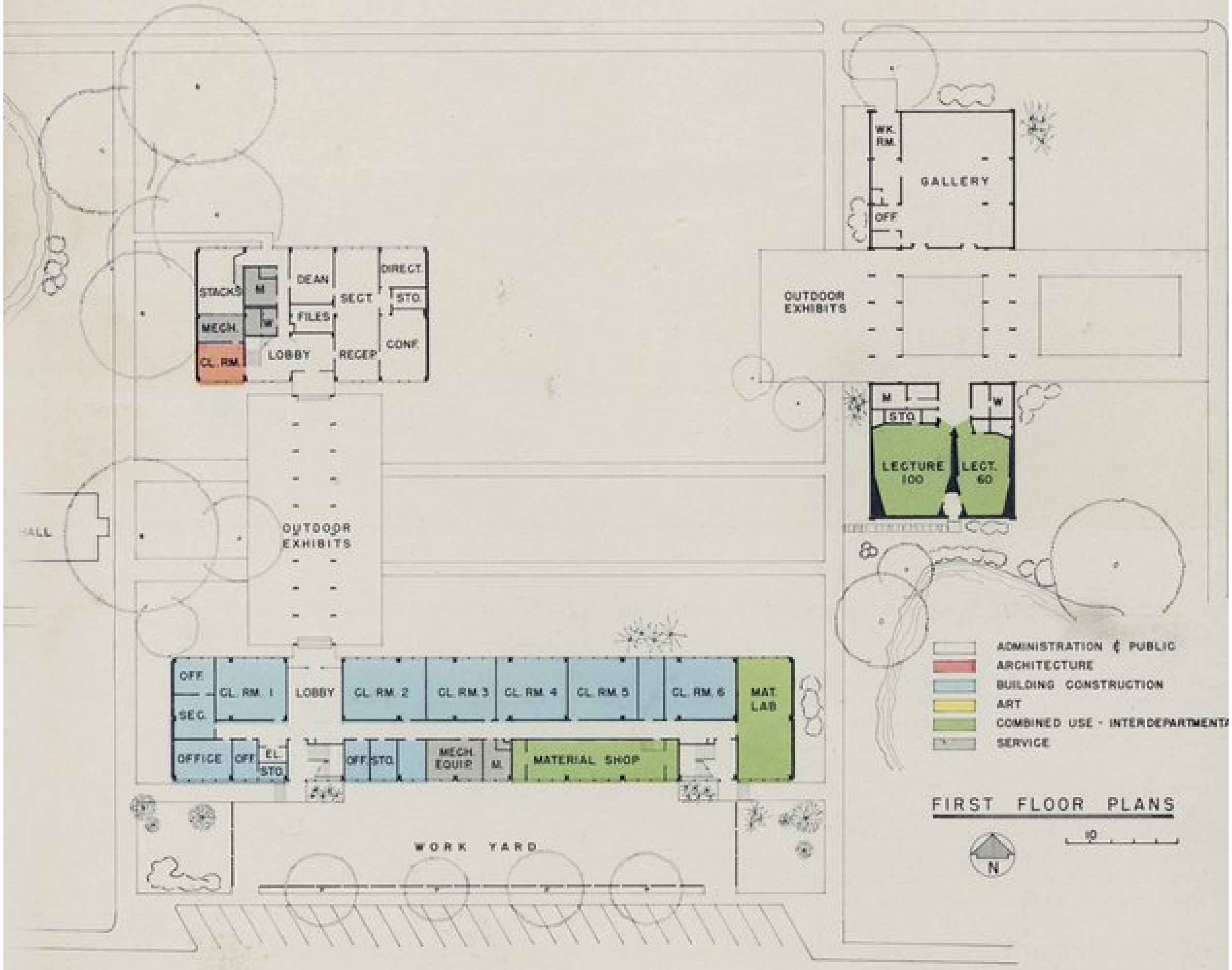
● The bird's-eye perspective above is a view of the proposed new College buildings looking toward 13th Street from a position along Stadium Drive approximately where the larger of the music buildings is located in the plot layout, left. The sketch does not show the existing buildings along 13th Street, thus does not fully report how effectively the Gallery-Lecture Hall will form an attractive public entrance to the College from this heavily-traveled thoroughfare . . . The plot layout, left, is only suggestive of how the site may some day be fully developed. Right now the east end, where the first phase of the College's building program will be located, is the only buildable portion. Now the plot contains six temporary buildings — including Grove Hall — an experimental orange grove and many fine old trees. In addition two sink holes are present; but it is hoped that these can be ultimately developed into attractive water elements of an overall landscape treatment.

First Phase - Everything but Money

Both 1955 and 1957 University Budget Requests included the sum of $1,500,000 for new College facilities. The sum was appropriated in 1957, but never released for use; and in 1959, of course, it was not reappropriated. However, funds for preparation of plans were released; and in August, 1957, the Jacksonville firm of Kemp, Bunch and Jackson was selected as architects for the first phase of the College building program.

The $1,500,000 figure was requested prior to any detailed analysis of specific, immediate requirements. Careful study showed that ultimately the College will require about 350,000 sq.ft. of gross area. Of this 86,740 would be necessary in the first-phase buildings — even with continued use of some of the present temporary structures. At the urging of the University Library Committee this was increased by 5,000 sq.ft., so that final plans thus total 91,740 sq.ft. of gross area, producing a net usable area of 55,000 sq.ft.

This space will be allocated for use by various departments of the College according to the color-keyed plans below. These constitute minimum practical requirements; and it is thus obvious that the former request of $1,500,-000 could not have provided for these within a unit cost of $17 per sq.ft. exclusive of fees, contingencies and equipment. Total cost is estimated at $1,764,400, including fees and an equipment item of $80,000.



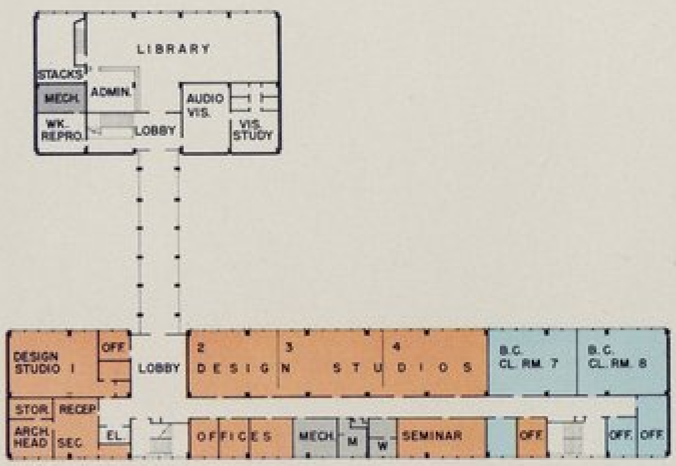
It Provides What Is Needed Now…

● The 55,000 sq.ft. of usable area provided in the new buildings will furnish only 60 per cent of the space needed by the College for its current operations. This means that a considerable part of the College program must still be conducted in present temporary quarters:

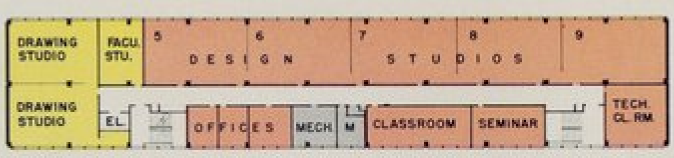
Building E (part)	17,213 sq.ft.
Building C	4,352 " "
Building X	5,090 " "
Building R	9,958 " "

This will provide the remaining 40 per cent of the 91,613 sq.ft. of space the College now needs.

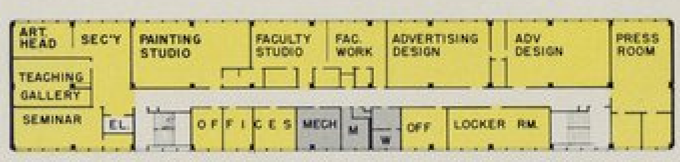
● This will not, of course, eliminate all the hardships under which the College is now living. But it will ease to a considerable degree the problem of class scheduling which exists primarily because of present, intolerably crowded conditions. By the same token it will undoubtedly result in better performance on the part of both faculty and students. And it will also permit admissions of qualified students now being refused because instructional space is lacking. Finally, these new units will largely remove the constant danger of fire damage to a priceless library collection and much costly studio equipment.



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

10

Ultimately, growth of the College will necessitate separate buildings for departments of building construction, music and art — as suggested in the tentative plot layout shown on page 22. At that time the three-department layout shown here will be completely utilized by the department of architecture. Meanwhile, very careful study has evolved the compromise layout shown in these plans . . . Note that insofar as possible, facilities assigned to each College department have been grouped; that each department grouping has been furnished with faculty office and work areas, and that non-usable areas — as halls, stair wells and mechanical equipment rooms — have been held to the practical minimum . . . Note also that the buildings have been oriented so that glass areas face north and south — with both east and west walls of solid construction, thus minimizing the effects of direct solar heat on air conditioning loads. In general, studios occupy the north sides of all floors to provide the benefit of most even daylighting . . . This is a "hard working" design, planned to harmonize with existing structures on the University campus, but devoid of expensive "frills". The structural framing is such that interior partitions are not load-bearing and thus may be economically re-located as future space requirements may make desirable.

How Soon Can Florida Catch Up . . ?

The answer to this question depends on how soon the citizens of Florida, through their legislative representatives, become fully aware of how really far behind they have fallen. Right now, at least four of Florida's neighboring states are way ahead in providing facilities adequate for the technical education of their talented youth.

Florida's essentials are greater than those of her neighbor states. Her population is larger. The needs of her industry are more demanding. Her professional activity in architecture and building is wider; thus the necessity for trained and talented personnel is sharper.

Because this is so, it is even more deplorable that the shameful conditions under which Florida's College of Architecture and Fine Arts is currently operating have been permitted to continue for so long a time. As a result, completion of the new building units projected will bring Florida's College only part way to the goal that at least four other Southern states have already reached.

So, at best, it is later than most Legislators realize. But it is not yet too late to start. The start is action by the 1961 Legislature — action to repudiate the callous disregard of the 1959 Legislature; action to appropriate the required funds; action to make certain that these funds are immediately made available for use on the basis of a Triple-A-One priority; and action, then, by the State Board of Control, the College administration, the architects and the various contractors to see that this pressing and truly vital necessity is met promptly and as planned.

Anything less would now be too little. And quite possibly too late.



CLEMSON COLLEGE, Clemson, So. Carolina — Completed in the fall of 1958, this School of Architecture building cost $1,800,000 and includes instructional space and facilities for engineering as well as architecture. Architects and Engineers were Lockwood Greene; Harlan E. McClure, AIA, was consulting Architect and Designer.



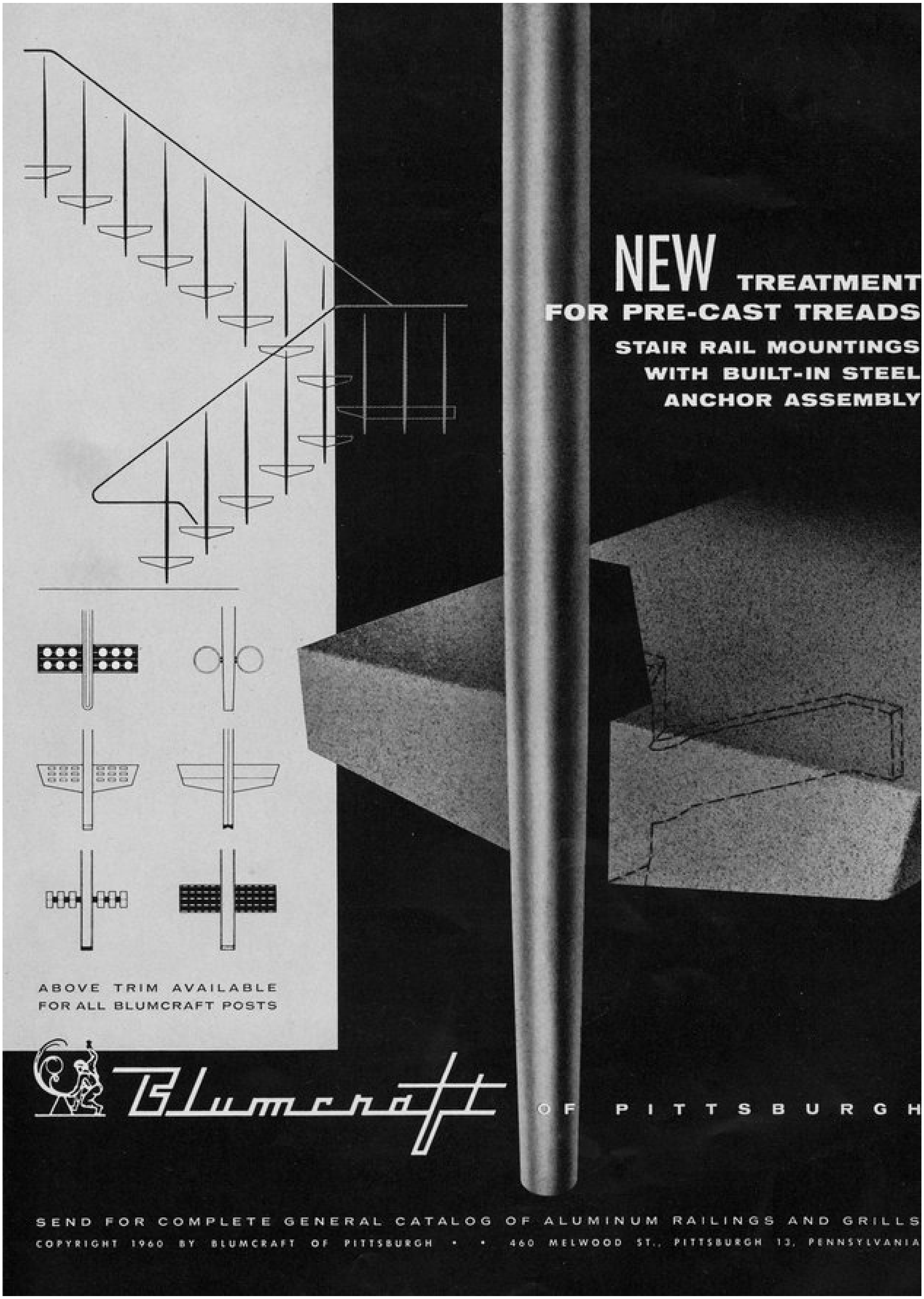
NO. CAROLINA STATE COLLEGE, Raleigh — The School of Design uses space in the remodeled former library as well as that in its new building. Completed at the end of 1955, the new plant cost $477,000, including equipment and architects' fees. F. Carter Williams, AIA, was the Architect, with George Matsumoto, AIA, acting as Consulting Architect.



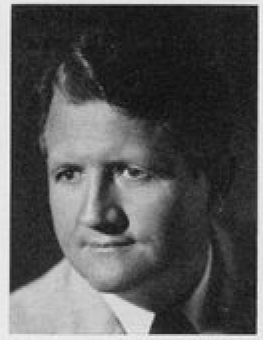
AUBURN UNIVERSITY, Auburn, Alabama — Biggin Hall, completed in August, 1951, cost, without furnishings, the sum of $434,783 and contains 51,069 sq. ft. of space. As a self-contained unit it houses activities of the School of Architecture and the Arts. Architects for the building were Pearson, Tittle and Narrows of Montgomery.



GEORGIA INSTITUTE OF TECHNOLOGY, Atlanta — The School of Architecture building was completed during the summer of 1952 at a cost, exclusive of furnishing, of $1,000,938. It can accommodate 425 students and contains a total of 65,854 square feet. Architects were Bush-Brown, Gailey and Heffernan, members of the School of Architecture faculty.


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Perspective from A New Station Point



By FRANCIS R. WALTON, AIA
Secretary, Florida Association of Architects

In the first of Architectural Record's *new series on "The Practice of Architecture," published in February, Mr. Harold Burson, president of the P/R firm of Burson-Marsteller Associates, Inc., sketches the image of the architect in a five-page article illustrated by the inimitable — and amazingly durable—Alan Dunn. Mr. Burson understandingly drew his picture from the station point of a public relations consultant; and consequently its details have been developed from this perspective.*

It is probable that a number of careful readers regard Mr. Burson's portrait with quizzical eyes. As Mr. Burson himself says, a professional man's image of himself is quite likely to be different than the image seen by others. And, as he also points out, the image itself tends to change, chameleon-like, against backgrounds of different conditions, situations and circumstances. Indeed, the whole tenor and basis of the Record's *series seems to rest on a conviction — or at least an unquieting suspicion — that the total image of the architectural profession is now undergoing, or about to undergo, a fundamental and substantial change regardless of background.*

At least one careful reader of Mr. Burson's discussion of "The Architect and Public Relations" has become vocal about what he sees as flaws in delineation.

Here are his comments on specific points....

Speaking of his own impression of the "image" on the basis of his experienced contact with "various parties to the design-construction function" Mr. Burson says:

Excerpt: *"...The lack of image clarity in the public mind is essentially a reflection of a lack of clarity of what the image should be among architects themselves."*

Comment: Reduced to its least common denominator, there is some image clarity in the public mind. I believe the public, which includes the building trades and those who work in construction, understands that architects are interested in how things appear and function and how well they will last.

— — —

To illustrate further his point above, the author refers to the rise of the "package builders" in the area of industrial construction "in which architects believe their image has been faulty."

Excerpt: *"...Package builders have become a recognized part of the economy because they had the ingenuity to devise a method of designing and erecting industrial facilities on a basis that made sense to the industrial manager."*

Comment: The real reason for the success of the package builder is that he can give information on cost of ownership or lease almost in the first interview with the buying client — and can assure financing through channels of his own. He is able to project the client's need for space quickly and, at no obligation to the client, into a direct answer suitable for decision-making at board or budget levels. This can be later followed by more precise statements as to exact cost and monthly or yearly rentals; and it is therefore usable by industry to a greater extent than the standard architectural service.

Ways the architect could compete with this form of operation and retain his professional integrity are:

1...To be a specialist and have available large files of information on past jobs—making possible such ready answers as would be given by a package dealer. This would involve analysis of financing and all other features of the project.

2...He might use standard packaged ideas and costs obtained from file data and, therefore, limit definitely his flexibility through use of these ideas and data.

3...He might have available to him consultants who could speak freely and have available considerable resource material to equal the package dealers facility in this regard.

Most of the architectural solutions to the package dealer contest have been in the first two phases. The third needs exploration by the profession and would call for a much greater range of cooperation in the profession than has heretofore been available.

In addition to these three methods, many architects have found themselves employed by some form of "landlord" — whether in complete professional capacity or otherwise — and find that they can render a

(Continued on Page 30)

Perspective . . .

(Continued from Page 29)

service comparable with architectural service normally given. The professional integrity of the landlord-owner as a businessman and his attitude toward the architect's part have a great deal to do with the success or failure of this marriage. This type of work can never completely duplicate the full package dealer, because the ethical architectural practitioner must be paid for his exploratory work on behalf of a project. Therefore, a certain amount of client participation is required from the very first inception of the contact with the buyer or the developer.

— — —

Still referring to the package dealer, Mr. Burson remarked that "The basic problem is that the industrial customer seems to have developed the feeling he is better off when he does business with a single firm that fixes responsibility for whatever goes wrong in his plant."

Excerpt: *"Admittedly, this could lead to a layout that costs him hundreds of thousands of dollars a year in extra handling costs....and architectural elements of an industrial structure represent a minor part of the total cost."*

Comment: From the standpoint of plant layout and process layout in industry or business, it is hard to conceive of the architectural profession generally presenting itself as expert on this score. As stated, it is more likely that certain architects will develop into experts through repeated dealings with a special field.

However, it would be more practical, it seems, to think of these jobs as being done by specialists who really think like the working force — or could think for it. The greatest contribution on the part of the architect in regard to the layout of this sort would be to consult with, draw from, or advise with these specialists who live with the business — making such suggestions for improvement or whatever recommendations might appear as the project is developed by the architect.

Many plant layouts are based on allowing space for ultimate development; and some final, or later, more intense operation is visualized in making the basic layout. In which case, the architect would have to know what growth the business could expect and what the nature of the ultimate plant development would be. This again I believe to be the field for a specialist working in the industry itself. Most of these specialists appear to be attached to the equipment end of the industry, or related — in the case of merchandising — to store fixtures. Other department specialists have developed who are not continuously in the employ of the ultimate customer or client.

The interior design profession has seen fit to ally itself with these people and to utilize their know-how in the preparation of drawings and design — and, then, to set up specifications which will actually lead to the certain sale of the needed goods and services by the particular supplier to which this specialist is affiliated. It is rumored that many architectural firms have adopted this particular practice as well. This covers anything from fixture layout to sign design.

What is really needed is some professional way of working with this type of consultant. Our "Institute" has not developed such a technique for us; and, perhaps, we need to investigate this facet of professional service.

— — —

Mr. Burson referred to the public image of large and successful firms and said,

Excerpt: *"...their reputation is grounded as much on sound business principles as that of the successful soap manufacturer or television manufacturer. Essentially, they are businessmen whose business is architecture and their major clients and prospects are never allowed to forget this."*

Comment: This appears to be the devil's blessing; and if we say "Amen" to it, there will be no need for us to be known as professional men.

— — —

The public, maintains Mr. Burson, looks with suspicion upon the architect who regards himself as an artist.

Excerpt: *"For better or worse, we come down to the fact that, from the standpoint of public relations, an architect does more to advance his profession by building*

below a budget than by creating a masterpiece."

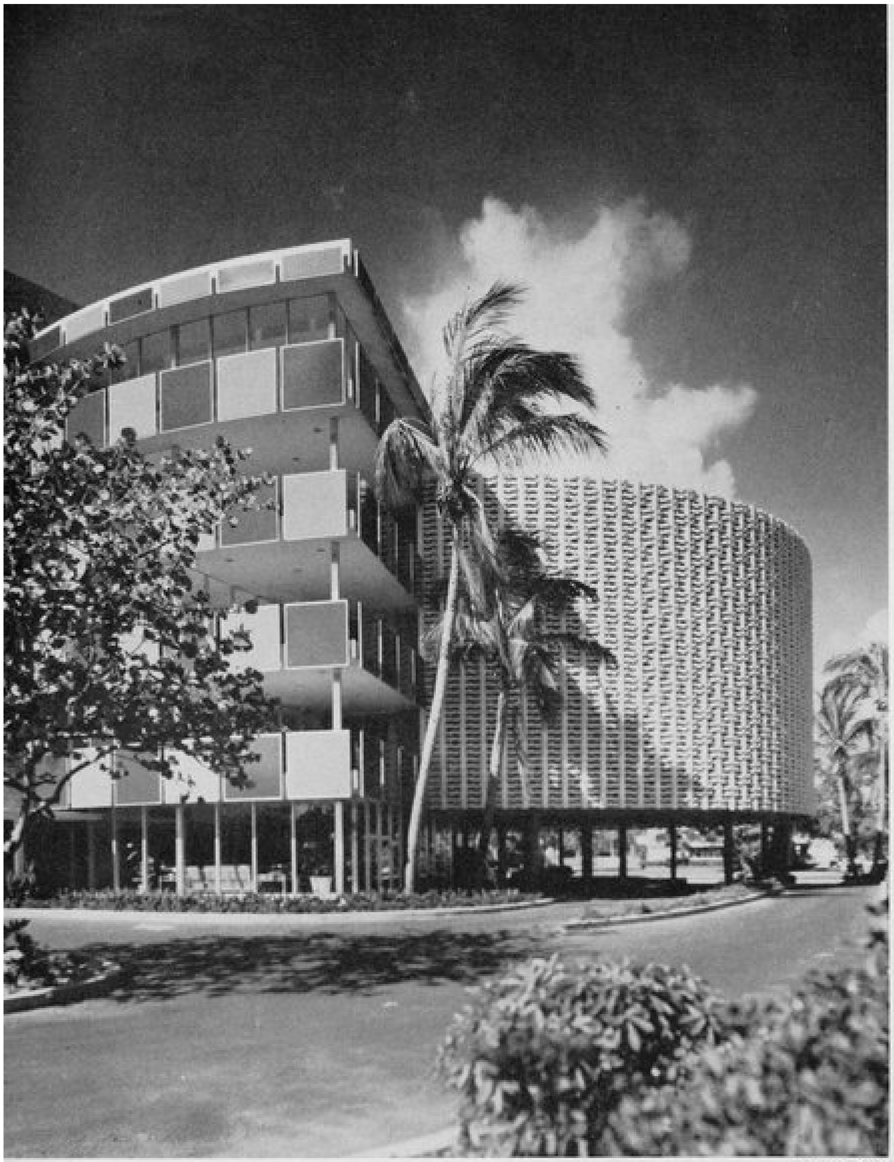
Comment: If we accept this challenge, we will be competing directly with the contracting professions who can notably deliver a building at a known figure more precisely than can the architect working through the contracting professions. However, great limitations must be placed on the project if the contractor, without an architect, is the prime mover in determining its form. These are probably sufficient to eliminate him as the prime mover in the development of most projects. Do not most architects who survive at all take meeting the budget for granted? I, for one, recall redrafting plans at no charge for rebidding purposes.

These comments sound a great deal more like those of the architects I know who operate offices with twenty or more men; and not in the least like the views of the architects who, by choice, operate offices of one, two, three or four men, plus engineering consultants as required.

What I am trying to say is that many contractors offering buildings at fixed prices without benefit of an architect must, of necessity, utilize highly stereotyped building methods and designs. This inflexibility is to no disadvantage in some limited areas, such as warehousing and the like. It is, however, extremely limiting in commercial and recreational construction where buyer appeal as well as utility planning are important. The builders working in these fields would be hard put to compete on a design basis with architect-designed projects and must rely on "free" design services from store fixture, store front and sign specialists.

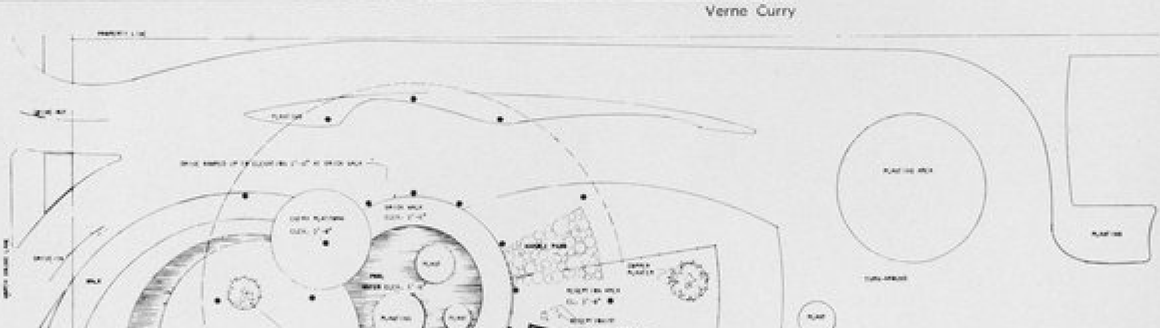
It is my opinion that we should hold as our greatest contribution design in all its phases and should not emphasize the precision of our estimates. Most architects have had the unfortunate experience of seriously revising or redrawing plans and taking new bids to get work into a budget. Any seasoned practitioner will be wary of over-elaborate ideas not in conformity with budget limitations.

To get back to our public relations man — I don't know where he got his idea of how architects operate. But I do not agree with the picture he thinks we should hold to the public.



Verne Curry

View toward the southwest from the rear driveway. On the first floor the open-walled segment behind the main circular structure is partly given over to a reception area. On three floors above this space becomes an open terrace leading from one of the private offices and the elevator lobbies. On the fifth floor it is glassed in as part of a staff lounge. . . . The grille-screen enclosing the circular block is made of ingeniously interlocked precast cement units of a special design exclusively for this building.



New Showplace on Brickell Avenue

SEAVIEW BUILDING

Miami

Polevitzky, Johnson & Associates

Architects

Frederic B. Stresau

Landscape Architect

Interiors by

Richard Plumer

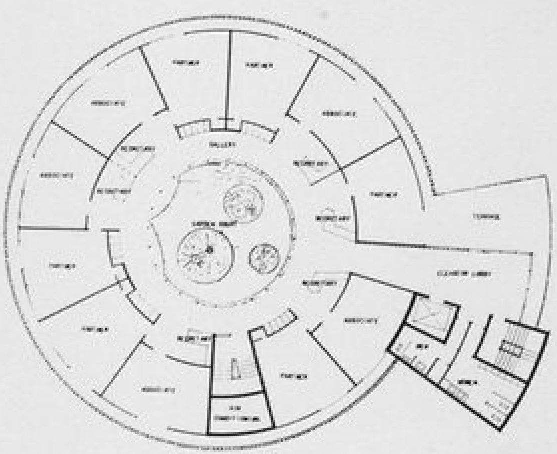
Business Interiors, Inc.

No one — least of all, probably, the architects and their clients — would deny that this is an unusual building. But the requirements which constituted the design problem were not in themselves particularly unique. So this solution to the design problem is the more noteworthy in that it offers a fresh approach to the task of satisfying the various needs of a substantial, very active legal firm for efficient, fully-conditioned offices.

So accustomed are most of us to angular, rather than curvelinear planning, that a circular arrangement of space is itself unusual. But here it is especially noteworthy for the effective manner in which office space arrangements, ease of circulation and even economy of useful space are all provided. The firm has been organized into "teams," or the legal equivalent of task forces. Note how offices for these teams—partner, associate and secretary—have been disposed about an inner core composed of glass-walled gallery and open well. The only other unit within this circular area is the necessary stairway and mechanical areas. Service and elevator facilities are housed in an exterior segment concentric with the main structure.

Lawyers are prone to shudder at a "show window" conduct of their affairs. So, with complete interior conditioning, it was possible to grille-screen the circular structure, providing an open view only from the rear terraces which form part of the service area segment. From the same viewpoint, the ground floor could be treated as an almost completely open and gardened entrance.

The result is as distinctive among most Miami buildings as is a four-color advertisement in a black-and-white magazine. And it might well be—as has been suggested elsewhere—that the elements which give this building its special character were shrewdly composed to provide, in architectural form, the same purposeful impact as the four-color page.



Earl Strunk





James Forney

Verne Curry



Above, view from the entrance court looking toward the reception area. Note how the glass facing of upper floors around the central well generates an impression of openness, while preserving complete privacy from all but visitors. . . . Left, a more distant view of the covered entrance court. Most of the area under the building has been developed as a series of gently ramped walks and roads skirting reflecting pools studded with concrete islands massed with tropical planting.

Public Relations in Action...

Project M-85 Starts to Roll

This time *Florida architects* have taken the urban bull by its redevelopment horns. Members of the Florida South Chapter are T-square deep in the absorbing task of redesigning the core of Downtown Miami. And before they are through, "The New Magic City Center" will undoubtedly rank equally with civic redevelopment schemes projected by their professional colleagues in such other metropolitan areas as Memphis, Baltimore, Kansas City.

Project M-85 — the 1985 completion of metropolitan Miami's renewal — started months ago when city planner PAUL WATT began amassing facts and figures as chief of the newly-constituted Metro Planning Department. As Watt's researchers collected data and as resulting problems were revealed, a few Miami architects began to take more than a passive interest in what seemed to be a timely opportunity to lift the face of their community.

The word got around. Spurred by the Chapter's Committee on Community Development, more and more architects volunteered their services to aid in giving graphic representation to the plans which Watt's department were shaping. This has culminated in completion of a model which will show to Metro citizens what Downtown Miami will look like 25 years hence.

In addition the Chapter's Committee on Community Development — chairmanned by H. SAMUEL KRUSE and including IRVIN KORACH, MARION L. MANLEY, FAIA, T. TRIP RUSSELL and ROBERT LAW WEED, FAIA — has invited Chapter members to take part in a competition for the sketch design of Metropolitan Miami's Downtown. Each participant will develop a presentation showing three progressive stages of development for the area on the basis of data prepared by the Metro Planning Department. Judgment was scheduled for May 1 at Miami's Buildorama; and public presentation of winning designs will be made early in June when the 12-foot model of Miami in 1958 will be completed.

Participation of Chapter members in the M-58 project after these immediate plans have been completed remains partly conjecture and partly possibility. The profession could play an extremely important role in the realization of the ambitious schemes now underway — and probably no group could be more enthusiastic on this point than the Chapter's Committee on Community Development. Whatever the future outcome, however, current activities have generated a substantial public reaction in favor of architects. In an editorial headed "A Four Months' Gift of Work" the Miami *Herald* said this about the part architects have thus far played in the huge redevelopment project:

"Architects here have donated the equivalent of four months' work to their fellow citizens. In doing so, they have set an example of public service which can help make Greater Miami the kind of city we all want it to be.

"The gift came from 25 architectural firms whose senior members belong to the Florida South Chapter of the AIA.

"Men from these firms worked 674 hours, without pay, on the project for modernizing downtown Miami. On a 40-hour-week basis, those 674 hours add up to four months of highly skilled work.

"The AIA group isn't stopping there. To keep interest alive in the movement, it is sponsoring a competition among members to show how a single downtown block can be redeveloped as a model for others. . . .

"We particularly like one aspect of the AIA competition. It is to show 'a unique character for downtown Miami, reflecting the semi-tropical climate and cosmopilitan influences on the city.'

"In such ways will Miami regain its rightful claim to worldwide fame."

Elsewhere, too . . .

In Jacksonville architects have been active in helping to shape the future of their community — even without the overall regional plan that is beginning to take shape for metropolitan Miami. As reported in past issues of *The Florida Architect* committees of the Jacksonville Chapter, AIA, have worked with various elements of the city government in the redevelopment of the waterfront area. Most recently a Chapter member, WILLIAM K. JACKSON, has proposed a Metropolitan Planning Commission for Jacksonville. His proposal was made as chairman of the Jacksonville Chamber of Commerce Committee on Area Planning before a group of civic leaders. A definite program for a planning commission will be completed shortly as the basis for local enabling legislation.

In Fort Lauderdale the Broward County Chapter's Committee on Planning and Zoning has held a number of meetings with the City Council relative to the improvement and redevelopment of the downtown business district. No formal program has yet been formulated; but committee chairman ROBERT E. HANSEN has proposed that some program of active cooperation with the Ft. Lauderdale Planning Department be instituted.

In St. Petersburg, members of the local architects' association have been particularly active in offering suggestions relative to area replanning and development to various civic groups and administrative boards. HOWARD F. ALLENDER has represented the architects' group in a variety of specific projects; and the architects have enlisted and obtained the support of the St. Petersburg *Times* in advocating application of long-range planning in the solution of current matters involving zoning, area improvement and urban redevelopment projects.

News & Notes

Competition Reminders . . .

Deadline for delivery of submissions for the 1960 Mastic Tile Competition is midnight, June 30, 1960. To be eligible for judgment, material must be received at the Architectural League of New York by that time.

Subject of this competition should prove of particular interest to architects interested in suburban development relative to school and recreational areas. The program calls for the development of a 295 acre site to contain a junior high school, a senior high school, a community college and complete recreational facilities for both the students and the adults of the community. Thus it involves both site and plant planning.

The competition has been endorsed by the National Institute for Architectural Education and approved by the AIA Committee on Competitions. It is open to all registered architects of the U.S.A., their architectural assistants, and students in architectural schools which are members of the Collegiate Schools of Architecture. The competition carries a first award of $10,000 and two others of $5,000 and $3,000. Details of the competition program should be obtained from *Mastic Tile Division, The Rubberoid Co., P.O. Box 128, Vails Gate, New York.*

May 16 is the deadline for registration for the Franklin Delano Roosevelt Memorial Competition. AIA members have already received notice of this project — one of the most important of its kind in recent years. Registration forms and further information should be obtained from *Mr. Edmund N. Bacon, Professional Adviser, Franklin Delano Roosevelt Memorial Competition, Room 108, Tariff Commission Building, 7th and E Streets, N. W., Washington 25, D. C.*

Calling All Golfers . . .

The F. Graham Williams Company of Atlanta is doing the calling — and for the 37th time. The open invitation applies to architects and architectural draftsmen of the Southeast; and it refers to the Company's 37th Annual Dinner and Golf Tournament. This will be held on Friday, June 24, 1960, at the East Lake Country Club, Atlanta, Georgia.

This annual golf tournament has been a personal interest of Mr. F. Graham Williams since 1923. If you plan to attend this year's meeting, help your hosts by writing Mr. Williams about your plans at 1690 Monroe Drive, N. E., Atlanta 9.

Florida Firms Win Honors In Home Awards Program

Two firms of Florida Architects received citations for their work submitted in the 1960 Homes for Better Living Awards program sponsored by the AIA in cooperation with *House and Home* magazine. They were among the 26 who won award citations from a total of over 500 entries.

As for the past several years, entries were divided into two basic categories. In the custom-built category, the Miami firm of Pancoast, Ferendino, Skeels & Burnham received an honorable mention for the design of the

recently completed residence of RUSSELL T. PANCOAST, FAIA.

A merit award in the merchant-built category went to ROBERT C. BROWARD, AIA, of Jacksonville, for his work with Hall Enterprises, Inc. This is the second consecutive award which Broward has received for houses built by this organization.

As now planned, these two residential awards will appear in *The Florida Architect* for June.

Mexican Trip, Anyone . . .?

If you've never seen Mexico and want to tour the country in comfort and congenial company, get in touch with PAUL H. ELLIOTT, AIA, 33 South Hogan St., Jacksonville 2, Florida. For the past several years he and a gentleman named T. H. HEWITT of Houston, Texas, have conducted a two-weeks' tour for a group of about 24 AIA members — and, says Mr. Elliott, "usually their wives."

The trip costs from $275, per person, including all expenses, and, as might be imagined, puts heavy emphasis on the architectural aspects of sight-seeing. A special highlight is the week spent in Mexico City where the Sociedad de Arquitectos de Mexico — Mexican equivalent of AIA — makes elaborate plans for entertainment and private side trips ordinarily denied the average tourist.

Changes . . .

A. EUGENE CELLAR, AIA, of the Jacksonville Chapter, has moved his office from 502 Riverside Avenue to 2029 Gilmore Street, Jacksonville 4.

ROY W. WAKELING, AIA, and ROBERT H. LEVISON, AIA, partners since 1952 in the Clearwater firm of Wakeling and Levison, have announced that two new members have been admitted to the firm as principals. They are DONALD SHAND WILLIAMS and ROY M. HENDERSON. The expanded firm will be known as Wakeling, Levison and Williams, Architects, Roy M. Henderson, Associate.

Film Library At U/F . . .

At the University of Florida the Department of Architecture has started to develop a film and slide library of Florida architecture. Chief purpose of the project is to collect a wide variety of design examples representing all types of buildings for use with student seminar and lecture courses.

Presumably, slides will be processed by the Department of Architecture from films — monotone or color — furnished by practicing architects. These should be sent to JAMES T. LENDRUM, AIA, department head.

Symposium On Metals . . .

New structural and decorative applications of metals in building construction will be the subject of a symposium to be held by the Miami Chapter of the American Society for Metals May 12, 19 and 26. The three sessions will be conducted at the University of Miami's Koubek Center, 2705 S. W. 3rd Street, Miami. Meeting time will be at 7:30 p.m. Tickets for each meeting, at $3.00, are available from BLAKE KING, 4102 Alhambra Circle, Coral Gables.

Architects are especially invited to attend all sessions. Discussions involve such subjects as selection of materials, design procedures, fabrication techniques — with special emphasis on new developments.

AGAIN **NEXT** WINTER, THERE'LL BE . . .

Chilly days ahead!

MOVE UP TO MODERN OIL HOME HEATING

MRS. WIGGAM DID . . . because "Oil house heating is economical and efficient . . . and I'm not expected to pay extra for fuel oil used only for heating my home."



Mrs. Richard E. Wiggam,
516 S.W. 11th Street, Ft. Lauderdale

Mrs. Wiggam says, "Oil house heating is so economical and efficient—so completely satisfactory. But what I appreciate most is the feeling of independence it gives me. I'm not expected by the oil company to pay extra for their fuel when I use it only for heating my home."

You, too, can enjoy the luxurious comfort of central oil heating — and *cut your fuel costs to a nubbin.* Fuel oil is *much* cheaper and more practical for Florida. There's never a scarcity problem. No premium price is charged when you use fuel oil for home heating only.

MR. ARCHITECT: Ads like this one and a new series now in the newspapers are reminding Mr. and Mrs. Florida that clean, luxurious oil heat costs MUCH less . . . is much safer and more dependable . . . by far the best all 'round for Florida homes. We hope this reminder advertising will be helpful to you in gaining quick acceptance of your specifications for central oil home heating. See us at Buildorama, Dupont Plaza Center, Miami for any information you may need on oil heating installations.

FLORIDA HOME HEATING INSTITUTE

Miami Draftsmen's Club Has Organized Program

By RAY BIGGERSTAFF

Vice President, Miami Draftsmen's Club



Responsible for keeping the active program of the Draftsmen's Club moving along the road are these 1960 officers. They are, standing, left to right, Robert A. Murphy, corresponding secretary, Andrew Bodor, treasurer, Robert R. Murphy, secretary and, seated, Wilbert Schafer, president, and Ray Biggerstaff, vice president.

The 1959-60 season of the Draftsmen's Club of Miami started with the installation of the new officers at a banquet last October at the Dupont Plaza Center. Dr. Granville Fisher, Chairman of the Department of Psychology, University of Miami, was the guest speaker. His address, was "Art and Architecture."

There have been many interesting monthly meetings since then: Three members presented a program on "Climatology" of the Miami area; the club held a moonlight dance aboard a double deck boat on Biscayne Bay; we had a special tour of the furniture center on 40th St.; and we were the guests of the Florida Glass and Mirror Co. and Brasco Co. at a dinner meeting.

Our Educational Committee arranged courses held at the Dupont Plaza Center and at the University of Miami. The courses are intended as a preparation for candidates taking the Florida State Examinations in Architecture and Engineering, but are helpful to the draftsman who just wants to improve himself. Subjects covered include: Office Practice, Air Conditioning and Heating, History of Architecture, Building Construction, Electricity, and Plumbing. A Basic Structure Course was completed in March, and classes in Advanced Structure and Design are now in progress.

The club has a Welfare Committee whose activities include the maintenance of a blood bank for the use of its members.

The Employment Committee acts as a "clearing house" for architects and engineers looking for draftsmen and for draftsmen seeking employment. This committee has been very successful in its purpose.

Currently we have a committee studying the problem of the State Architectural Examination. Since the candidates see the examinations from a different point of view, it is hoped that this committee can present some worthwhile suggestions on how the examinations might be improved.

An Engineer Speaks . . .

(Continued from Page 11)

caveman days — or schooled gentlemen with well-developed predatory instincts. Generally, the fee-cutters, fast buck artists and proprietary fence-jumpers are all of the same breed— a breed short on professional skills or talent but extremely long on greed.

There is no *quick* or *easy* solution. Man, being what he is, will contrive to obtain more in the way of financial wealth and community status. It behooves us all to recognize our own personal sins and the banditry in our fellow-man. The solution is, of course, to enforce those professional precepts advocated by the several professional organizations, precepts which we have all sworn to uphold. Very few of us are strong-willed enough to refuse the offer of a prospective client on the grounds that the proposed project might better be assigned to another profession. But certainly we can summon the courage to cooperate with our own professional society and insist on better policing of our own ranks.

Both professions can and should join in a common effort to secure better public relations with the world at large. A joint study-and-action group could well consider the topic of client education and an occasional accolade to prominent members of both professions for outstanding achievements. Client education would cover such fields as general limits or architecture and engineering responsibility and the advantages of maintaining adequate fees to insure better quality of design work, inspection, lowering overall construction costs and decreased operational and maintenance costs of completed facilities.

These steps would accomplish several desirable objectives, but they must be conducted concurrently in order for either to be effective. First off, the miscreants must be recognized and labeled for what they are. The newly educated clients can then more aptly select their architectural and engineering consultant on the basis of type of work under consideration and the professional applicant's capabilities. With an adequate fee assured, both management and labor in the professional ranks can then enjoy the mental satisfaction of jobs well done on something better than a hand-to-mouth existence.

ADVERTISERS' INDEX

Storm-Tide Dangers . . .

(Continued from Page 17)

hydrographic, as well as meteorological, conditions.

Often the water heights experienced in the past are used as a basis for design. But because of the fact that development in coastal areas is a very recent undertaking, reliable figures are available for a short period only. Statistical analysis of available data is one means of predicting the frequency and height of storm tides.

The illustration is a semi-logarithmic diagram based on actual observations of extreme high tides on the southeast coast of Florida between Jupiter Inlet and Miami Beach. The height of high water is plotted along the linear axis and the frequency of occurrence along the logarithmic axis. The frequency is indicated by the average number of days per year the corresponding level is equalled or exceeded. Diagrams such as this, which are useful, in particular, when an extrapolation of the frequency curve beyond the highest recorded level can be justified, are now being worked out in the Coastal Engineering Laboratory for the Florida coasts.

If we assume a hurricane to be effective along 50 to 100 miles of the coastline, an average figure for a particular location might be found by reducing the frequencies on the diagram to one-fifth or two-fifths. Frequency considerations like those above can be of great importance in the determination of the insurance value of real estate in coastal areas. Despite the inaccuracy involved, the available information shows clearly that the possibility of flooding is rather high and, unfortunately, entirely underestimated in Florida.

In planning coastal developments and fills, full advantage should be taken of the existing knowledge of storm tides. Even when a certain development only includes a minor part of a wide area, it is believed that every effort should be made to improve the situation regarding flood tides; and plans which might contribute to a worsening of the situation should, needless to say, be avoided.

The object of these remarks is only to call attention to the existence of a problem which has to be taken seriously if Florida's future is not to be *"marred by a number of disasters."*

Let's Stop Fighting - and Work Together

Many years ago a mining engineer turned administrator became interested in the contradictory complexities which characterized existing regulations covering the construction and equipment of buildings. Upon the reasoning that requirements for human health and safety were pretty much the same the country over, he logically concluded that a single, well-conceived set of building regulations could furnish the basic standards of technical performance needed effectively to meet these requirements anywhere.

The man was Herbert C. Hoover. And the "Hoover Code" which resulted from his initiative—though not achieving the complete national acceptance he hoped for—has been of incalculable value as a guide to code simplification and improved construction practices.

Today there is an equally vital need for another program of research and development. This exists in the field of professional relations—specifically the relations between those who call themselves architects and those who regard themselves as professional engineers. These relations are currently notable for nothing so much as an exquisite confusion. This situation appears to exist, in more or less virulent form, in every one of our 50 states. Thus it has become a matter of national concern.

Because this is so, we believe the time has come for the situation to be openly recognized and acted on nationally as well as regionally. The character of the situation itself suggests the need for action toward eliminating the confusion which has created it; and action also toward the establishment of some basic code of competency and conduct to which both engineers and architects can subscribe.

This undertaking will be neither simple nor easy. And it cannot be accomplished at all except by the continuing exercise of patience, sincere cooperation, open-minded tolerance and perserverance on the part of both professional groups. Many of the difficulties are obvious—and more obviously difficult of resolution since they involve many intangible areas of professional attitudes and activities. A dense fog of conflicting interpretation, personal conviction and professional ambition is swirling around such matters as definitions, organizational entities, educational requirements, economic status, administrative operations — even changing customs and emerging techniques.

Somehow the fog must be dissipated. Somehow, architects and engineers working together must find the right road to the solution of what is becoming an increasingly grave problem.

The road may even have to be built anew on a foundation of solid analysis and fair-minded agreement. It may well lead to a completely new concept of professional service and to new forms of organization and operating procedures. Many thoughtful members of both professional groups are convinced that the space age has brought much more than weather satellites or moon-travel projects. They sense changes taking place in the technical, economic and social patterns with which we have been living; and to them it is conceivable that "architectural practice" and "professional engineering"—as we have long understood the terms—may shortly be replaced by new types of neo-professional entities offering a vastly widened range of integrated technical services.

The point here is not to forecast any particular solution to this problem of professional relations. It is sufficient now to recognize that the problem exists — and, recognizing it, to take immediate and decisive steps toward its ultimate and mutually satisfactory solution.—Roger W. Sherman, AIA.





FAA

. . . The first Convention of the new decade — which some are already calling "The Sizzling Sixties" — will be at Hollywood in November. The Broward County Chapter will be the host; and members are already at work developing the theme "Architecture for Our Climate" into a program which promises to be both provocative and unusual. . . . It's not too early to plan for the 1960 FAA Convention right now. There's a good chance you'll be invited to participate as well as to attend . . .



Headquarters for the 1960 Convention will be the Hollywood Beach Hotel—long rated as offering some of the best convention facilities on the entire east coast. In addition to plenty of space for meetings and exhibits, all sorts of opportunities exist for fun.

46th ANNUAL FAA CONVENTION

NOVEMBER 10, 11, 12, 1960 — HOLLYWOOD BEACH HOTEL — HOLLYWOOD